The Australian LETTERING BOOK

Specially designed for use in Australian Schools and in the offices of Lawyers, Architects, Engineers, Surveyors and Draughtsmen generally

ANGUS AND ROBERTSON 1967

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A FEW PRACTICAL DIRECTIONS

IN the alphabets given in this book two sizes of letter will be noted. The larger size is known as the *capital* letter, and the smaller size as the *lower case* or *small letter*.

The following requisites are necessary for initiatory practice, viz., good paper with an unglazed surface that will take the pencil readily, an HH or HHH pencil, a pen, a piece of indiarubber (not eraser), a straight-edge, a T square or parallel ruler, and ink.

Keep a loose sheet of paper under your hand to protect your work.

Begin by lining in the letters with the pencil, which should be used so lightly that, when making alterations, the rubber will not injure the surface of the paper.

After comparing your work with the original, proceed to ink in, doing the outline first with a fine pen, and the filling-in afterwards with a broader point or with a crow-quill brush. Care should be taken not to put too much ink on, as the effect is apt to be cloudy and dull.

While ordinary ink may do very well for early practice, it will be found unreliable for practical work, as it flows unevenly and varies in colour. China ink is better, but for really first-class work Indian ink is the best.

As to pens—for ordinary work any fine-pointed pen will serve—but for work requiring delicacy of touch, a special mapping or lithographic pen is best. For certain classes of lettering a broad point is preferable. Quills are handy, as they can be cut to any required breadth, and it will often be found advisable to "rub down" a steel point. A pen is all the better for being "broken in" a bit before being used on particular work, a new point being altogether undesirable.

Brush and colour work should not be attempted until a fair amount of proficiency has been attained with pen and ink. For water-colour work a fitch or camel-hair brush of any size that suits the lettering in hand is the right kind to use. It ought to spring readily to a point after each stroke, and after being used should be washed in cold water and drawn between the finger and thumb, so as to preserve the point. The paper for this kind of work should be specially prepared water-colour paper, even in texture, with no glaze, and fairly tough. Use the rubber sparingly on this, or you will get an uneven, woolly wash. Be careful not to commence a second wash until the first is thoroughly dry, or your work will "run", and your labour be thrown away. Hasten slowly.

For oil-colour work use a sable brush and practise on academy board. Be careful to mix your colours thoroughly and use them sparingly.

To a student who has made himself thoroughly proficient in the art of lettering, the foundation on which he works matters little, be it paper, canvas, wood, or stone.

EGYPTIAN CHARACTER (commonly called Block)

The lines may be made broader or narrower according to requirements. The long letters in the lower case may be lengthened if thought desirable. There is no absolute rule.

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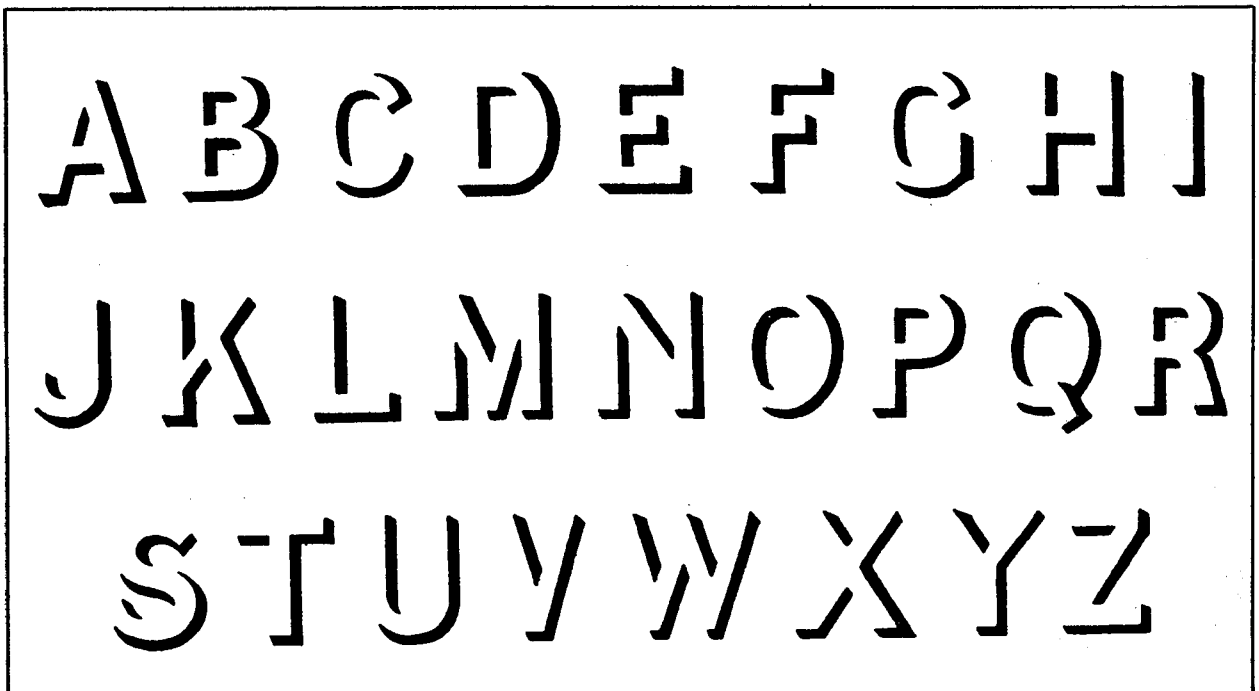
SKELETON BLOCK

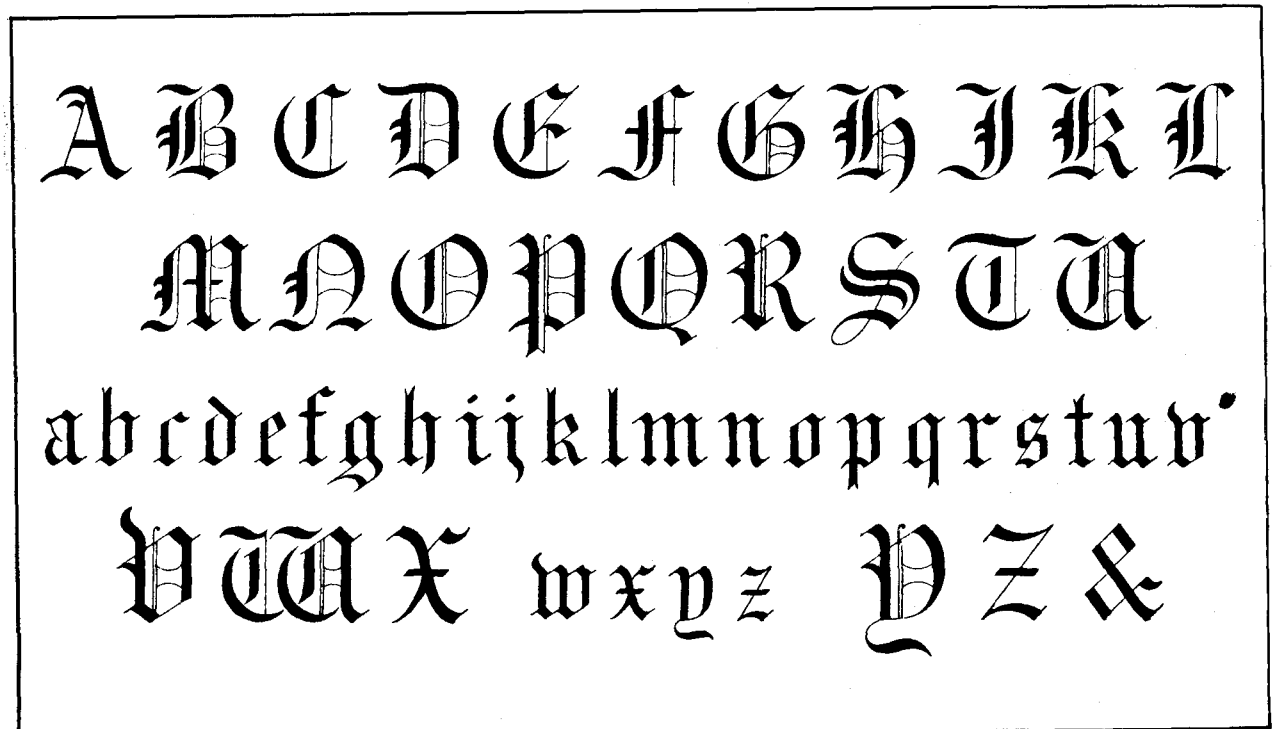
Specially adapted for survey titles, &c.

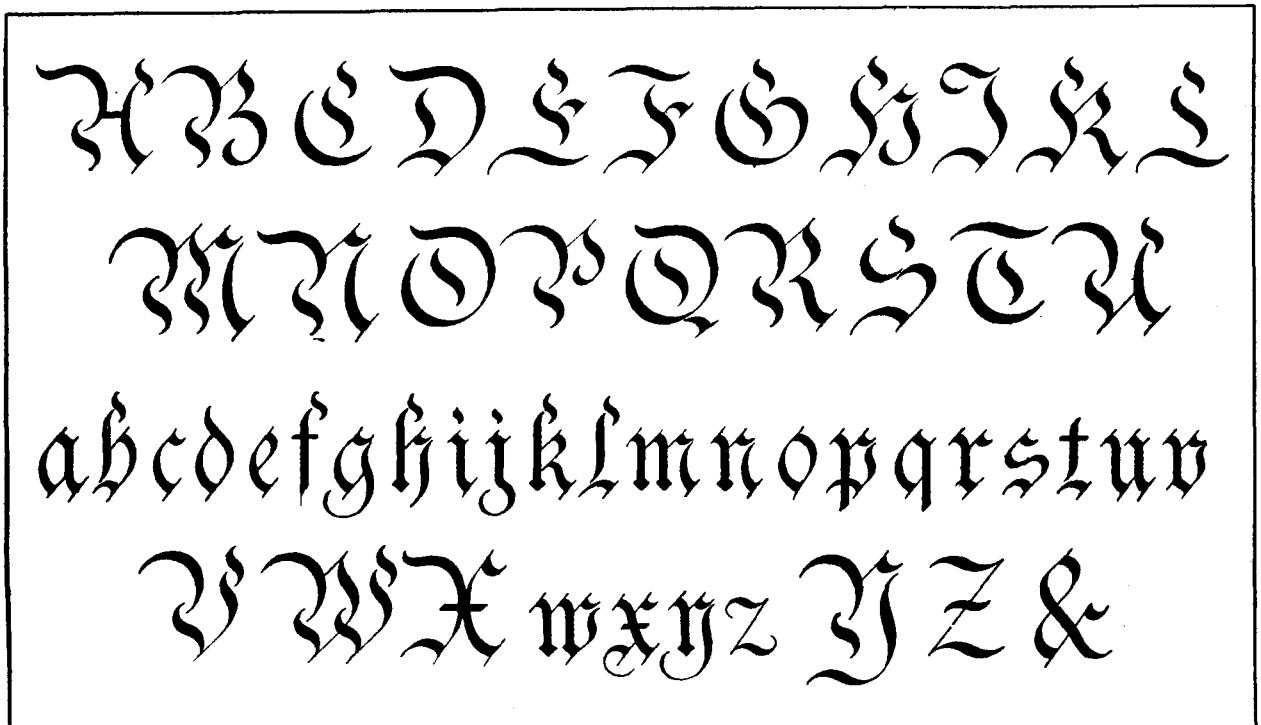


A B C D E F G H I J K
L M N O P Q R S T U V W
a b c d e f g h i j k l m n o p q r s t
u v w X Y Z & x y z.

MODERN FLORID ROMAN CHARACTER

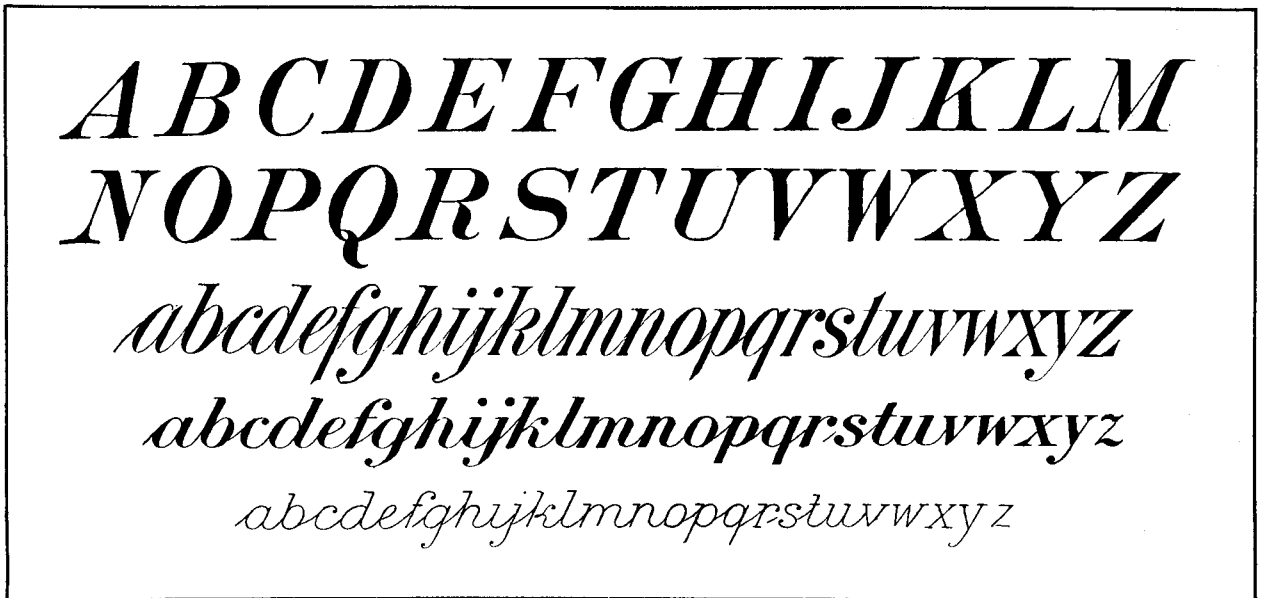
Specially adapted for architects' plan titles


A B C D E F G H I K L
M N O P Q R S T U
a b c d e f g h i j k l m n o p q r s t u v
V W X w x y z Y Z &

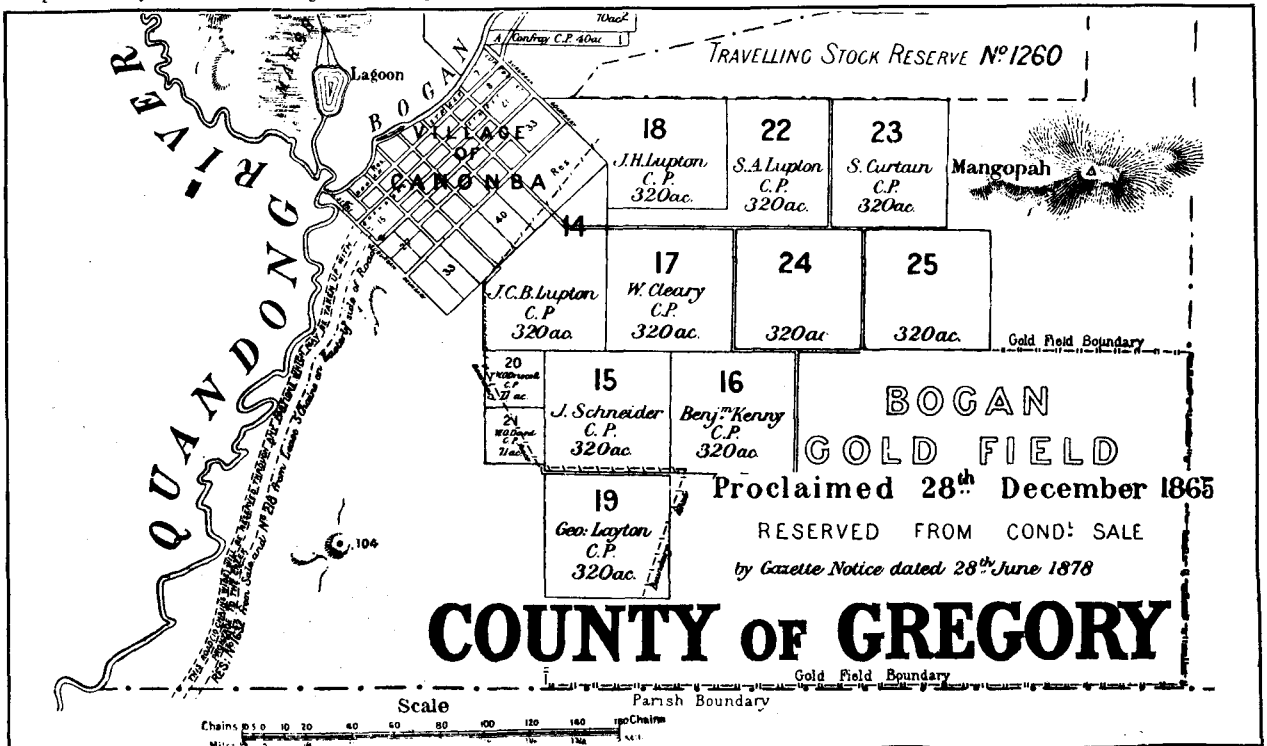

A B C D E F G H I K L
M N O P Q R S T U
a b c d e f g h i j k l m n o p q r s t u v
V W X w x y z Y Z &

ABCDEFGHIJKL
MNOPQRSTUVW
abcdefghijklmnopqrst
uvw XYZ && xyz

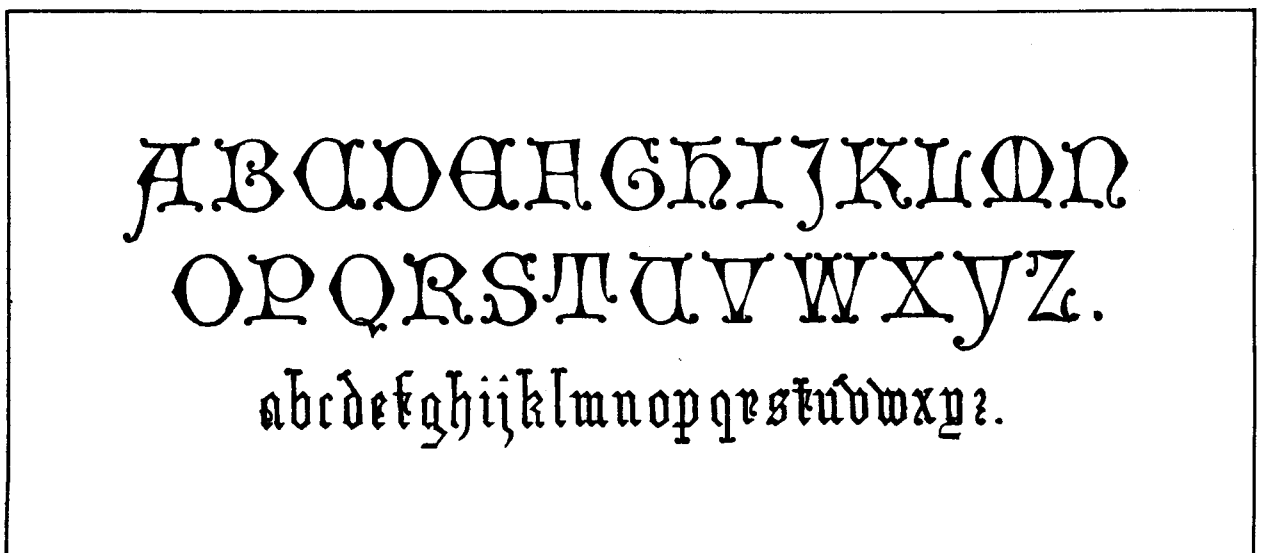
Italic or Sloped Roman is often preferred to the upright, as it is much easier to do, and irregularities are not so discernible. Stump Lettering is a species of Italic largely used in map and survey work. Stump capitals are the same as Italic, but the lower case letters are rounder in form than ordinary Italic, the letters are joined, and the body-strokes are of equal thickness throughout, the whole having a short stumpy appearance. Hair-line Stump has no heavy down-stroke, and is used for finer work.



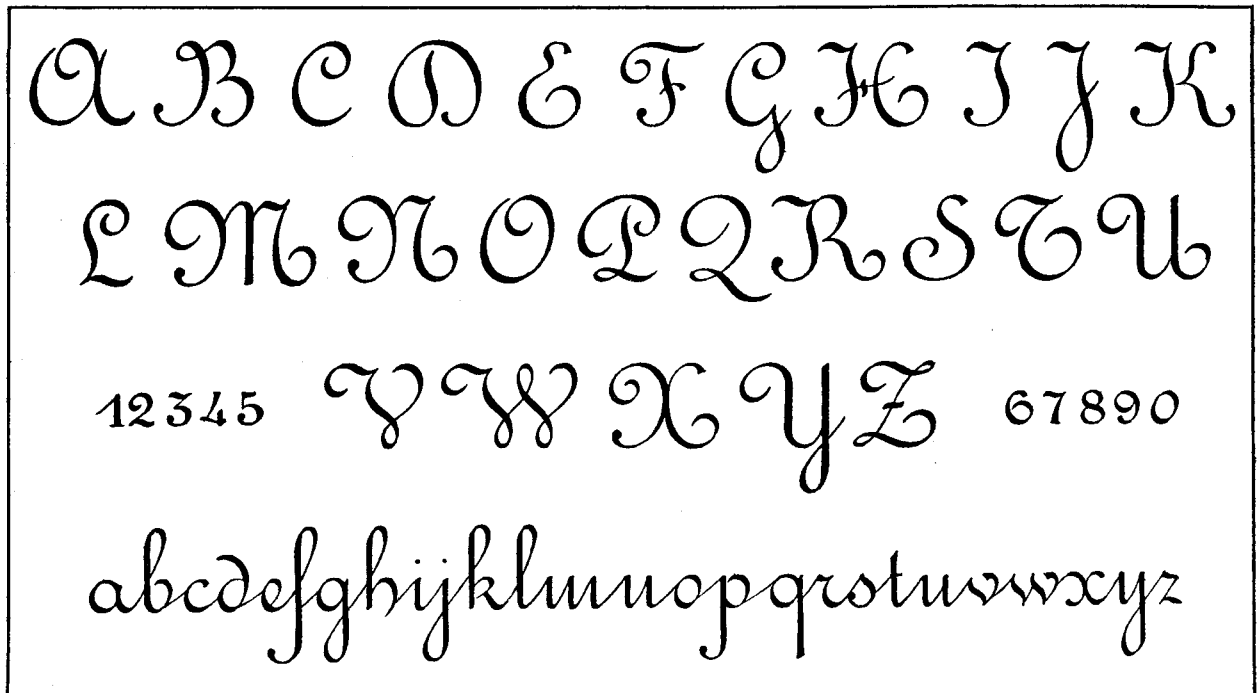
Reproduced from the lettering test set by the Lands Department of N.S.W. at the entrance examination for draughtsmen



This character is generally used in the lettering of memorial windows and tablets in churches and other edifices built in the Gothic style of architecture. The arch is the distinctive feature of Gothic architecture, and it will be observed that the same idea is carried out in the construction of this alphabet. Not only so, but the various kinds of arch—the pointed, the semi-circular, the elliptical, and the horse-shoe—have all been cunningly introduced to make this one of our most characteristic alphabets.



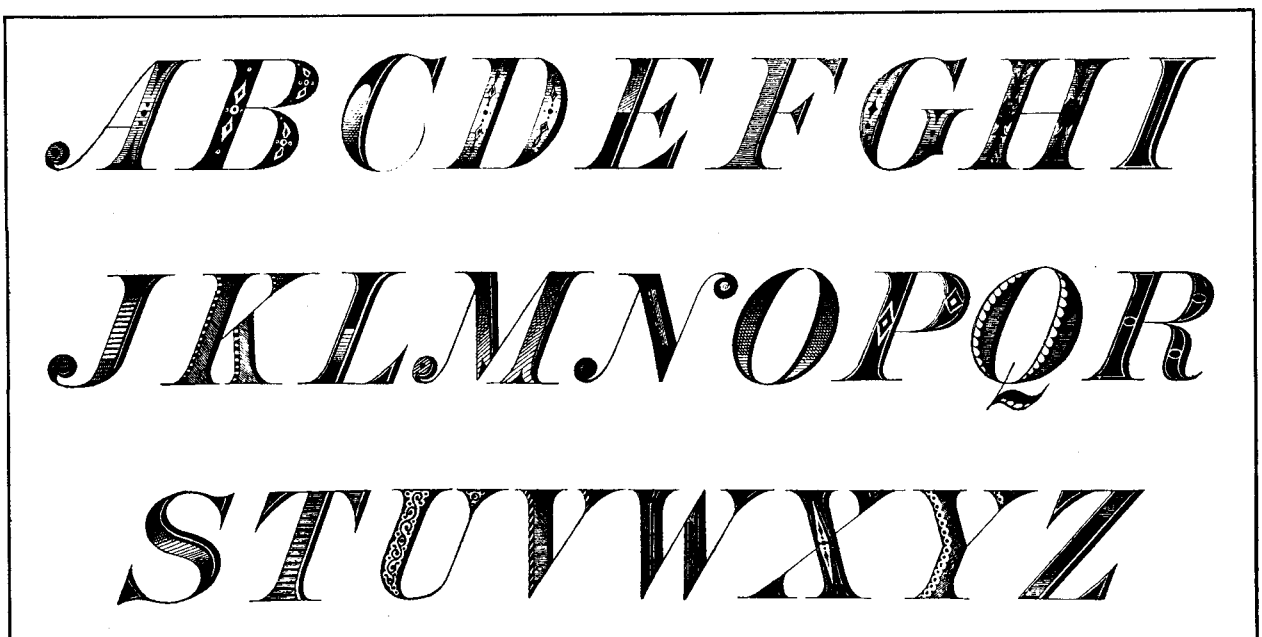
Commonly used in legal documents

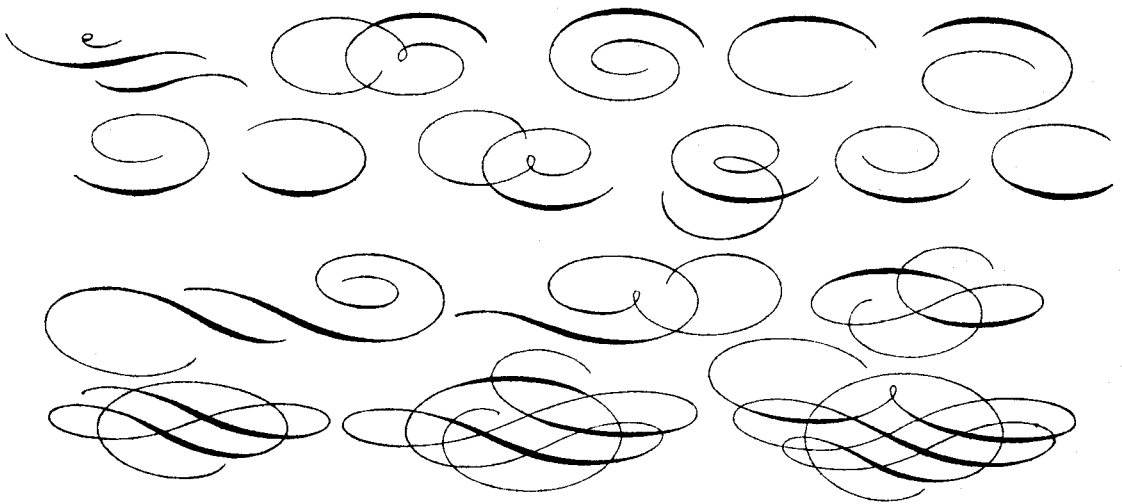


RONDE CHARACTER

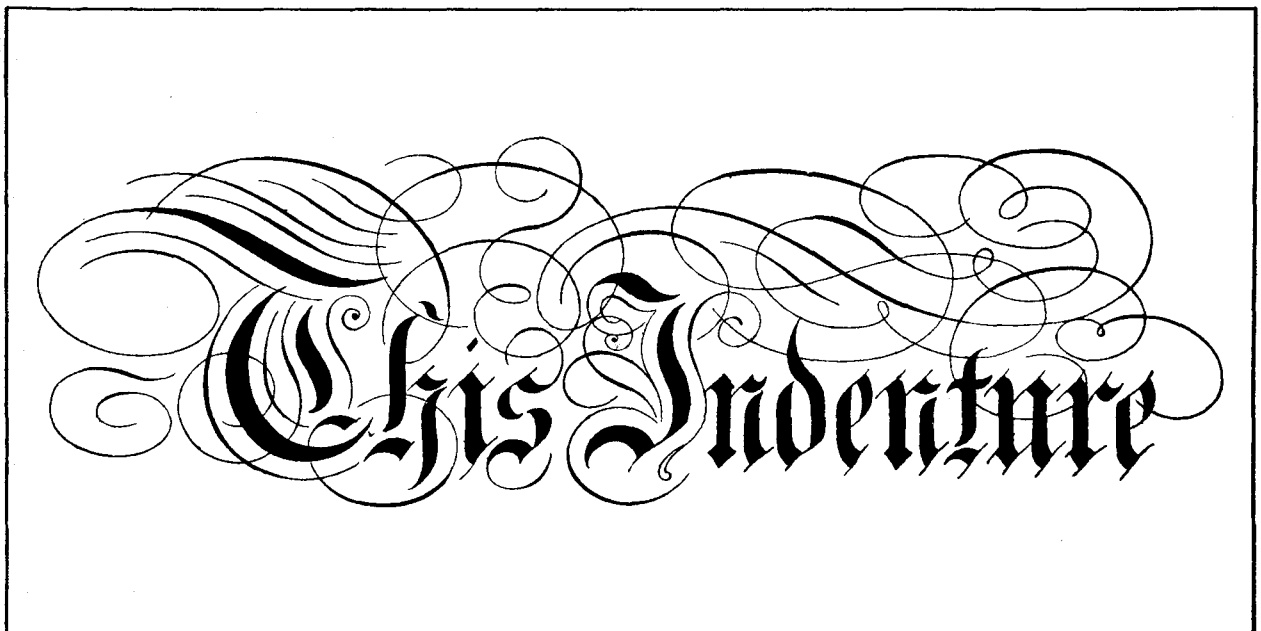
This is a florid variety of Engrossing which makes a pleasant alternative to the ordinary style.

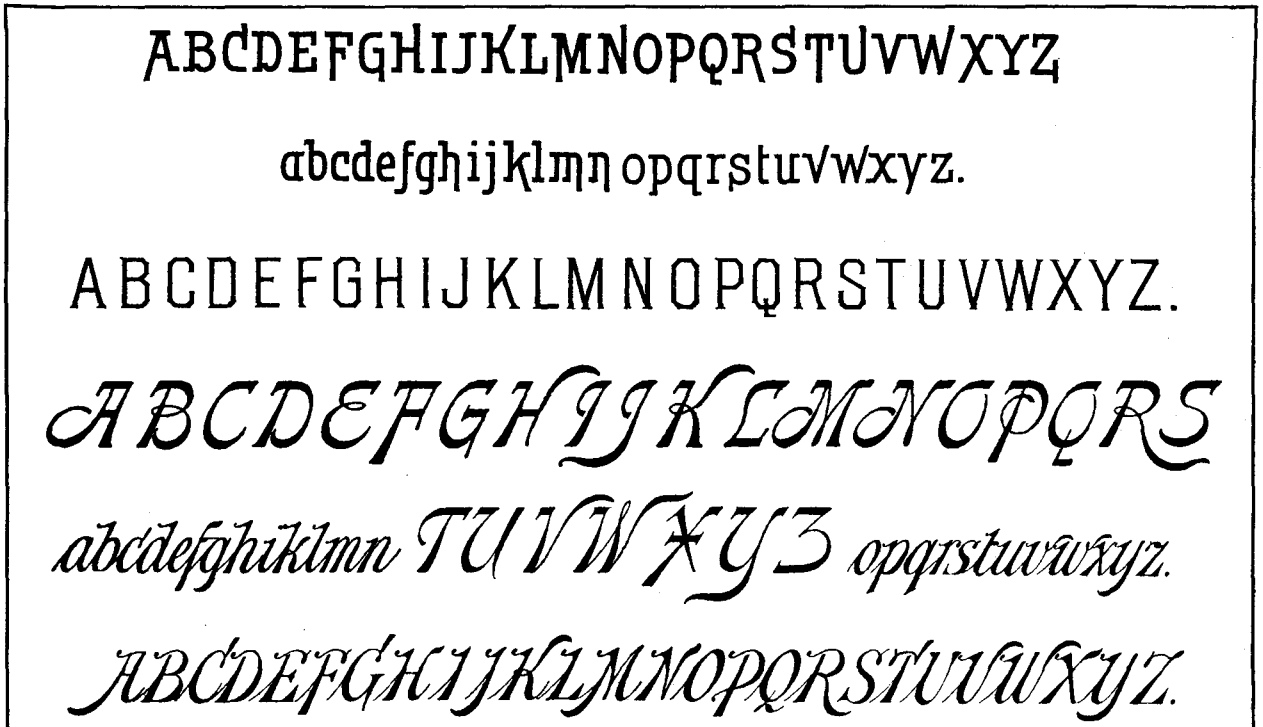
All these examples are intended for pen work (simple line or hatch); but they should be practised at least twice the size, so as to make the ornament clear. Although twenty-six varieties of ornamentation are given, it is wise to keep to one style for each piece of work.

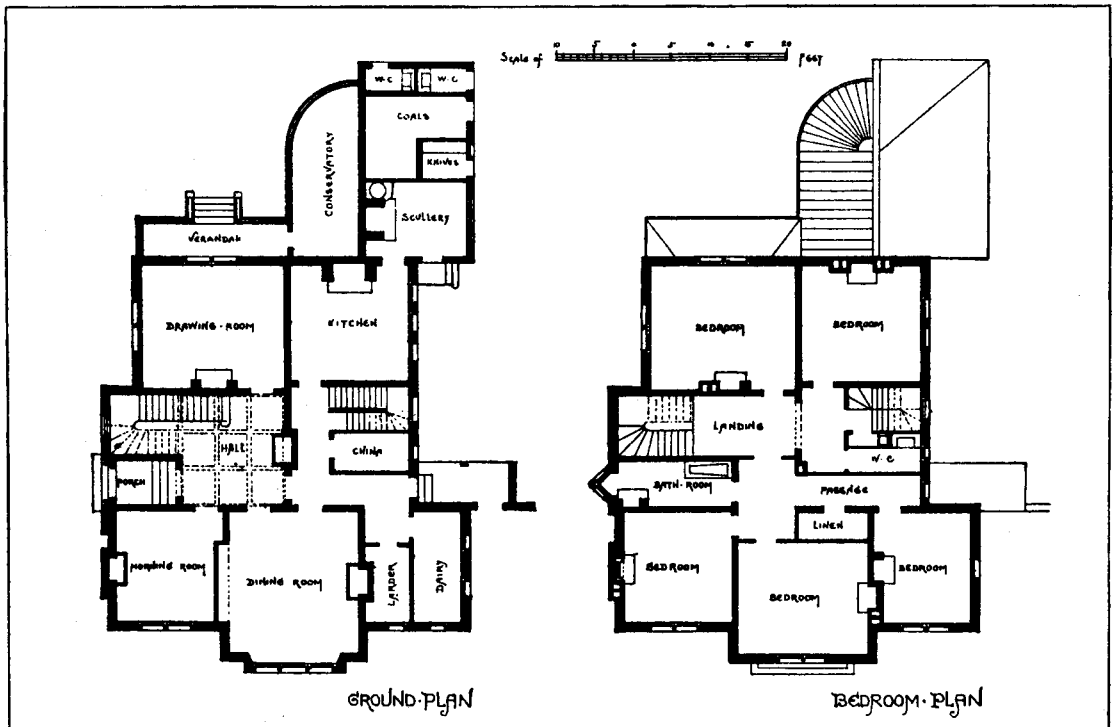




This style of lettering is commonly used for headings and subdivisions in legal documents. Flourishing should be practised on a larger scale to begin with, the work being done entirely from the wrist, without moving the fingers.




ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmn opqrstuvwxyz.
ABCDEFGHIJKLMNOPQRSTUVWXYZ.
ABCDEFGHIJKLMNOPQRS
abcdefghiklmn TUVWXYZ opqrstuvwxyz.
ABCDEFGHIJKLMNOPQRSTUVWXYZ.


Scale of feet
W.C
W.C
COALS
KNIVES
CONSERVATORY
SCULLERY
VERANDAH
DRAWING-ROOM
KITCHEN
HALL
CHINA
PORCH
MORNING ROOM
DINING ROOM
LARDER
DAIRY
GROUND-PLAN
BEDROOM
BEDROOM
LANDING
W.C
BATH-ROOM
PASSAGE
LINEN
BEDROOM
BEDROOM
BEDROOM
BEDROOM-PLAN

As a rule numerals are made the same height as capitals. The Arabic numeral is commonly used in conjunction with Roman letters. Engrossing and Ronde numerals are given under their separate alphabets.

EGYPTIAN

1 2 3 4 5 6 7 8 9 0

ROMAN

I II III IV V VI VII VIII IX X

ARABIC

1 2 3 4 5 6 7 8 9 0

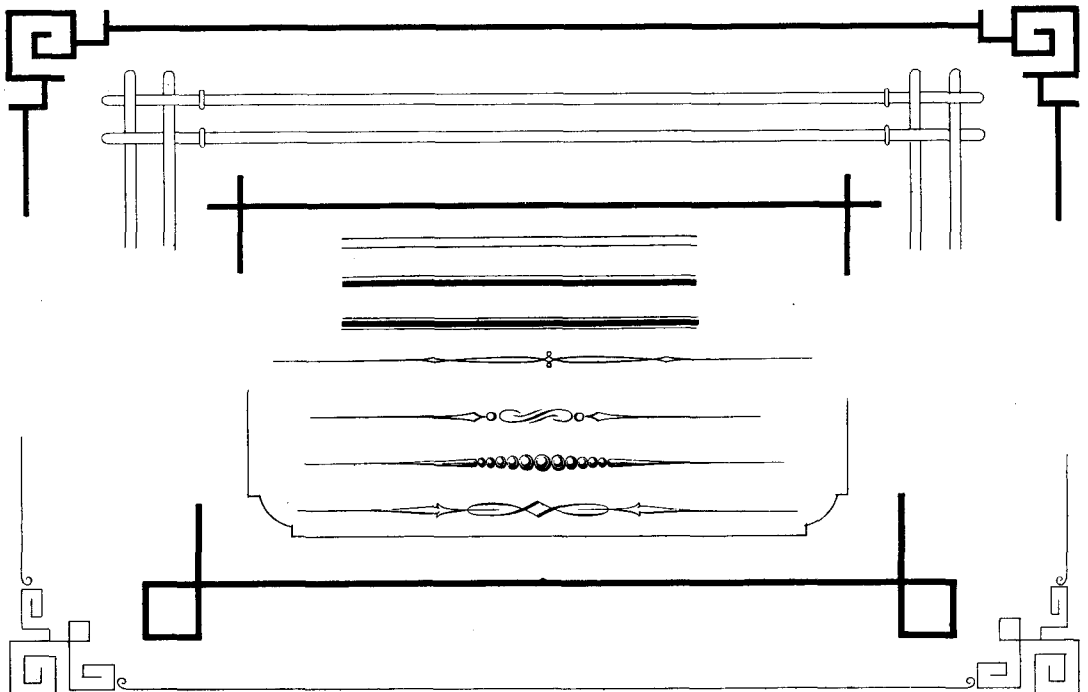
ITALIC

1 2 3 4 5 6 7 8 9 0

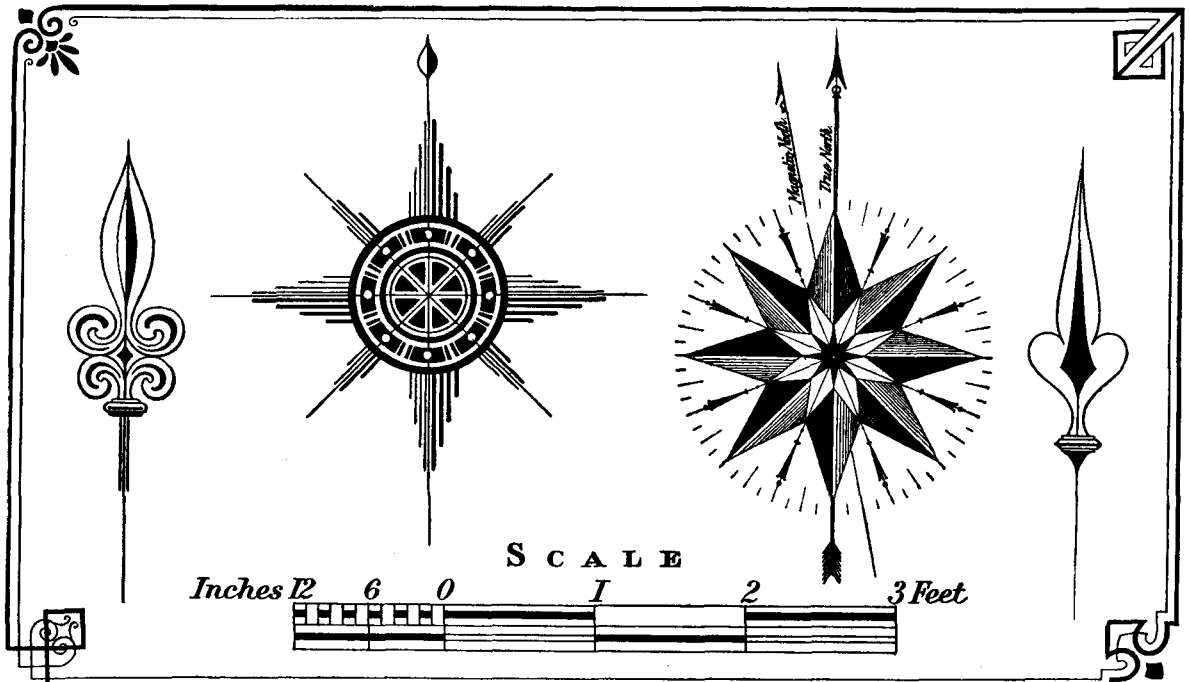
FRENCH

1 2 3 4 5 6 7 8 9 0

Be careful to use only ONE style of border or corner on each piece of work.



Although four styles of corner appear on this page, only one kind should be used on each piece of work.



A good letter for names of countries. See page 26.

ENGLAND

London

Manchester

Dover

River Thames

Cumberland Mountains

North Foreland

Cardigan Bay

ATLANTIC OCEAN

EUROPE

ASIA

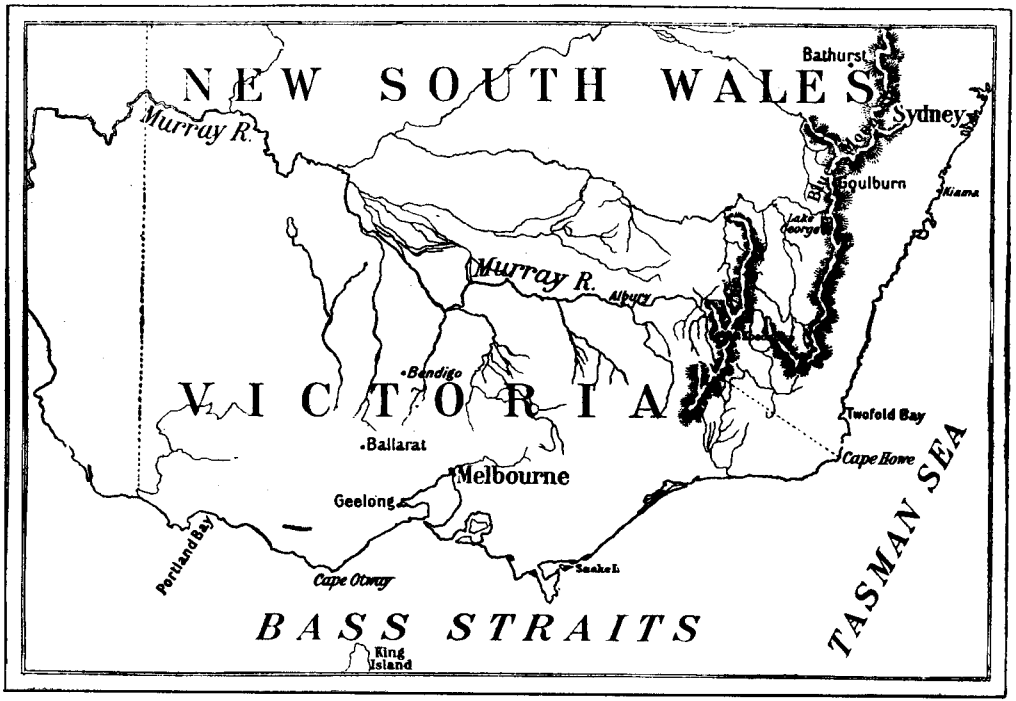
AFRICA

AMERICA

AUSTRALIA

SKETCH MAP SHOWING THE APPLICATION OF MAP LETTERING

When practising draw at least twice this size.



ARITHMETIC Arithmetic

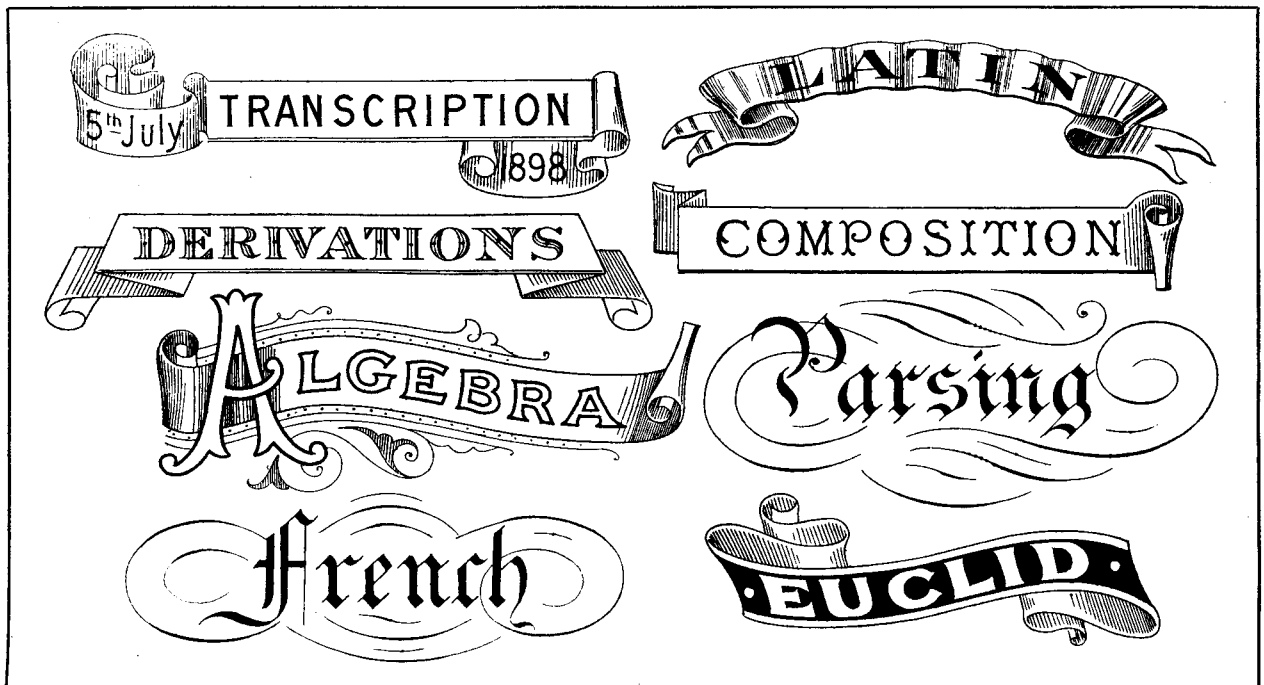
GRAMMAR Grammar

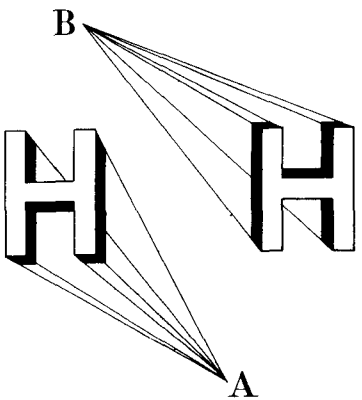
GEOGRAPHY *Geography*

HISTORY History

ESSAY *ANALYSIS* PARSING

From these examples apt pupils will be able to design many other forms of scroll.





To understand easily the general principle that underlies letter-shading, let each letter be regarded as a solid, whose *thickness*, seen from a given standpoint, is represented by shade lines.

Thus the solid letter H, seen from a point A to the right and below the level of the letter, has the shading, as it is commonly called, on the right sides and at the lower ends, ***because these are the thicknesses seen from point A.***

Seen from a point B, to the left and above the level of the letter, the shading is exactly reversed, coming on the left sides and at the upper ends, ***because these are the thicknesses seen from point B.***

This is not intended as a scientific explanation of the principle, but is merely a homely illustration that may be easily understood. Think it out and practise it.

Remember that the standpoint taken up at the beginning of a word must be maintained all through. You cannot shade one letter to the right and another to the left in the same word.

Example 1

Example 2

Example 3

Provided the principle laid down on the previous page be adhered to, the style of shading may be varied at pleasure.

A few examples are given on this page suitable either for pen or brush work. Study them carefully and endeavour to work out an alphabet after any given style. Sometimes the shade line is single, sometimes double (see Example 1); the main point is to be consistent withal. The N and the first D (Example 2) are specimens of perspective lettering, a style that requires a certain knowledge of the first principles of perspective, before it can be successfully done. The two last letters on the second line are intended for brushwork.

In lettering rough maps and plans surveyors frequently use the shading only with very good results, as may be seen in the word HEARTY (Example 3). With a little practice this can be done quickly and effectively.

Unless striving to produce fanciful, grotesque or æsthetic combinations, the letters in any one word should be of the same character throughout.

IT IS AN ERROR—

a. To use small letters in a word intended for capitals only, or *vice versa*, as in Face, Way.

b. To use two or more different characters in one word. For example, Old English and Egyptian, as in Art; Roman and Italic as in Hemp.

c. To dot a capital I or J, as in Kilt.

d. To omit the ceriphs (hair lines at the terminations of letters) from Roman, Italic and such characters as require them, as Y in Way.

e. To put hair lines on block letters, as in Best.

f. To transpose the thick and thin lines of any letter, as the A in Face, the M in Hemp, the K in Kilt, the W in Way, the Y in Way.

g. To make the angular parts of Old English and German Text small letters the same thickness as the upright lines, as in *m*. They should be somewhat thicker.

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